

The Benefits and Infinite Possibilities of Musical Activities in Cross-curriculum  
Teaching of Key Stage 1 Pupils (5-7 years old) in England:  
How It Plays Different Role from Music as Subject

(イングランドの小学校キーステージ1 (5-7歳) における  
クロスカリキュラムの観点からの「音楽」の活用と展開：  
その教育上の役割がどのように教科としての音楽とは異なっているのか)

Keywords : primary education in England, music, cross-curriculum, teaching practice and  
method, KS1 music, the national curriculum in England

キーワード：イギリスの初等教育、音楽、クロスカリキュラム、教授法と実践、  
KS1 のための音楽、英国のナショナルカリキュラム

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Abstract

In England, the national curriculum, formally entitled “national curriculum in England”, is the mainstay of primary education. Regarding the significance of the National Curriculum, the Department for Education (DfE) clearly stated that all local authority maintained schools in England must teach those programmes of study. Key Stage 1 (covering 5-7 years old pupils) is significant period for younger children because this is when they start education at primary school. The educational role of music as cross-curriculum medium at KS1 class will be discussed based on two research questions.

要 旨

英国（グレートブリテン及び北アイルランド連合王国）は、イングランド、スコットランド、ウェールズから成り、それぞれ独自の社会と言語も併せ持つ。そのため教育制度もそれぞれ少しずつ異なり、例えばイングランドの教育は、ナショナルカリキュラム（national curriculum in England）によって行われるが、教科内容及び教育目標は、特にコアサブジェクト（訳：核となる教科）が内容もねらいの量も圧倒的に多い。そのため、小学校の Key Stage 1（5-7歳）の児童に対して、それらの多量の教育目標を達成するためには音楽が他教科を教える際にいわゆるクロスカリキュラムの題材として非常に有効であるという仮説に基づき、実際にイングランドでどのように活用されているのか、また教科としての音楽とどのように違った役割を果たしているのかについて論ずる。

Music education is more than learning to sing or play an instrument

It is more than entertaining or pleasing an audience

It is more than a pleasant diversion or recreation

(Minto, *Games, Ideas and Activities for Primary Music*, p. ix)

## Introduction

In England, the national curriculum, formally entitled “national curriculum in England”, is the mainstay of primary education. The United Kingdom consists of England, Scotland, Wales and Northern Ireland. However, as the title shows, the “National curriculum” only related to education in England.<sup>1</sup>

The current National Curriculum, issued by the Department for Education (DfE), came into force in September 2014. Regarding the significance of the National Curriculum, the Department for Education (DfE) clearly stated that “all local-authority-maintained schools in England must teach these programmes of study.”<sup>2</sup>

Compulsory education for young children starts at the age of five. However, children can attend institutions which offer early childhood education such as nursery school or infant school at younger ages. Upon their fifth birthday, children transfer to reception class (a preparatory class for primary school) until their new academic year begins. Reception class is similar to primary school. Children learn basic subjects such as English and mathematics as well as preparatory sessions for primary schools. Foundation Years describes the outcome of reception class:<sup>3</sup>

By the end of their foundation year, children should be ready for school: healthy, sociable, curious, happy, active and able to make the most of the opportunities available to them.

During primary education, pupils are categorised into ‘stages’ as well as their usual academic ‘year’, for example, Key Stage 1 consists of Year 1 (5-6 years old) and Year 2 (6-7 years old), and then Key Stage 2 consists of four academic years.<sup>4</sup> In the National Curriculum, therefore, the whole educational aims and targets are set according to each Key Stage and the more detailed aims and content are set according to the academic year. This means that teachers need to plan lessons very carefully in order to achieve overall Key Stage targets as well as aims for each academic year.

In this essay, the research target is Key Stage 1 (KS1) which is Year 1 and Year 2. As mentioned above, KS1 is significant period for younger children because this is when they start education at primary school. Also, because of their age, it is natural that music and games are used frequently and effectively as a teaching method during KS1. At the same age, Japanese children still go to kindergarten or nursery school. In both countries, educators need to ensure that children of this age are able to learn efficiently and smoothly. My research focuses on the role of music during this crucial stage. Children entering KS1 are already familiar with musical activity so it would seem to be an ideal medium through which new subjects and cross-curricular content can be approached.

My research questions are as follows:

- In which subjects are music used as learning tools and how?
- What is the educational effect on KS1 pupils of using music as a cross-curriculum medium?

At the end of the essay, suggestions regarding the potential of using music as a cross-curricular medium of instruction for Japanese year 1 students (similar age to year 2 in England) will be made.

### **The National Curriculum and Educational Purpose in KS1**

In KS 1, eleven subjects are taught to pupils. English, mathematics and science are so-called ‘core subjects’ and they are emphasised in the National Curriculum. Those three subjects are compulsory for all schools. The other eight subjects, namely arts and design, computing, design and technology, geography, history, languages, music and PE (physical education) are called ‘foundation subjects’. Although the National Curriculum states that “schools are free to choose how they organize their school day, as long as the content of the national curriculum is taught to all pupils”<sup>5</sup>, the reality in schools is that foundation subjects are not regarded as being of equal importance to core subjects, both in terms of overall attitude towards them and the number of timetabled hours allocated to them by curriculum planners. A class teacher whom I met during a primary school visit in 2016 made the following comment: “core subjects come first, and I am afraid we cannot make much time for music.”<sup>6</sup> However, KS1 pupils are supposed to study foundation subjects at least once a week.

The National Curriculum is applicable to all local-authority maintained schools in England but not to establishments such as boarding schools or private schools. According to Sewell, “academics in schools can choose whether to follow the National Curriculum.”<sup>7</sup> This shows the difference between state schools and other types of schools. Also, the Department for Education (DfE) states:<sup>8</sup>

The National Curriculum is to be considered to follow one part of the curriculum offered by a school and no further guidance will be given by the government on how to plan or teach the curriculum offered. (underlined by the author)

Also, the Department for Education emphasises the responsibility of the schools themselves:<sup>9</sup>

The National Curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term and year to range beyond the National Curriculum specifications. The National Curriculum provides an outline of



core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of pupils' knowledge, understanding and skills as part of the wider school curriculum. (underlined by the author)

This means that lesson planning places a great responsibility on individual class teachers to ensure that pupils achieve the educational aims of the National Curriculum. However, teachers who plan this way also enjoy a significant degree of freedom and the option of tailoring lesson content more closely to the needs of each class. This would not be possible under a system whereby lesson plans were rigorously centralised and standardised. Sewell notes that schools are encouraged to “respond to local agendas and regional agendas and national agendas and events.”<sup>10</sup> Studying things regionally, locally and nationally is often encouraged when teaching various subjects in the national curriculum, such as history (‘subject content’ in KS1), geography (‘subject content’ in KS1) and music (‘Aims’).

Another major factor connected to the desirability of a flexible approach is increasingly multicultural society and socio-economic backgrounds of the pupils. The National Curriculum clearly states that lessons should take into consideration pupils from families whose first language is not English and those from low income families:<sup>11</sup>

Teachers should set high expectations for every pupil [...] they have an even greater obligation to plan lessons for pupils who have low levels of prior attainment or come from disadvantaged backgrounds.

According to the research of Global Note in 2015, the United Kingdom was ranked fifth in terms of its population of immigrants (8,543,120).<sup>12</sup> This statistic has obvious implications for primary education, especially with regard to the teaching of core subjects. The contents of which are diverse and challenging. For example, there are four areas in ‘English’: speaking, listening, reading and writing. However, even at the KS1, those four areas are subdivided into further categories (spoken language, word reading, comprehension, transcription composition, vocabulary, grammar and punctuation etc.) and each category has an average of ten aims. This is a challenging workload even for children who are native speakers. Therefore, class teachers need to consider how to make younger pupils feel at ease and facilitate their comprehension of new material. The use of music is an important and valuable teaching technique for class teachers at this Key Stage. It is particularly effective as a means of combining subject contents in one class lesson rather than just teaching and approaching a single subject at a time. The inherent creative qualities of music allow for cross-curricular content to be presented and learnt smoothly by young children.

The National Curriculum also specifies that “numeracy and literacy will be taught

through all subject areas.”<sup>13</sup> This phrase emphasises the cross-curricular style of teaching, prompting teachers to be constantly aware of numeracy or literacy opportunities in their class teaching.

### **Music as KS1 Subject**

Music as a subject in English primary schools has three defining features: the development of musical knowledge, the encouragement of creativity and a cross-curricular teaching tool. Regarding music, the DfE makes the following point:<sup>14</sup>

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self- confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose , and to listen with discrimination to the best in the musical canon. (underlined by the author)

The DfE clearly encourages not only pupil’s musical skills but also their inner development through music activity in classroom.

Before the present curriculum, music was divided into four areas (performance, composition, listening and application, and musical knowledge) and detailed educational aims were given for each area. However, in present national curriculum, three areas, performance, composition and listening and application, are interlinked rather than regarded as independent areas of study. The three aims common to all key stages in music are set as follows:<sup>15</sup>

- All pupils perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the work of the great composers and musicians.
- All pupils learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.
- All pupils understand and explore how music is created, produced and communicated, including through the interrelated dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notions.

These aims appear broad because they apply to all Key Stages. Upper academic years place more emphasis on instrument performance. For KS1, the four main aims are as follows:<sup>16</sup>

- Pupils should be taught to use their voices expressively and creatively by singing

songs and working with chants and rhymes (underlined by the author).

- Pupils should be taught to play tuned and untuned instruments musically.
- Pupils should be taught to listen with concentration and understanding to a range of high-quality live and recorded music.
- Pupils should be taught to experiment with, create, select and combine sounds using the inter-related dimensions of music.

In KS1, pupils are encouraged to express themselves creatively as described above. This leads to pupils evaluating regarding friends' musical expression. There are no right or wrong answers in the field of musical expression so pupils learn how others express themselves differently by participating in group performances. This also encourages PSHE (personal, social and health education) which is a formal subject. Schools are encouraged to include PSHE along with religious education (RE), as "part of any school provision although the contents of this remains, largely, within the control of each school."<sup>17</sup> This often takes the form of a (mainly vocal) performance at the beginning of the school in front of other pupils, followed by other related activities as a means of helping pupils with their social and personal development.

### **Music as a Cross-curricular Medium**

As mentioned above, the educational significance of music is not limited to teaching musical knowledge and technique, but also includes the development of pupils' self-expression and creativity. However, in the National Curriculum, the section focusing on the subject "Music" only takes two pages. This would seem to be unnecessarily short given the pivotal role music can play at this stage. The position of music itself is not like core subject, and Mills regrets that "music was typically only heard in the afternoons, as mornings were reserved for the crucial National Curriculum 'core' subjects."<sup>18</sup> On the other hand, in the current National Curriculum, more than sixty pages are devoted to each of the three core subjects. Teachers are required to cover a huge amount of content over the two years of KS1. The amount of class time devoted to the three core subjects is very high and presents a challenge for younger pupils in that they are required to sit and write formulae or words for whole lessons. Mills points out that "while pupils may be learning to read and count better, they were enjoying doing it less."<sup>19</sup>

Music has a huge potential to make things more enjoyable and stimulating for these very young learners. Daubney and Mackrill comment that "music is [...] excellent for helping to unlock and support other areas of the curriculum."<sup>20</sup> For the role of music as a cross-curricular tool, Patterson and Wheway also list seven music lesson rules for KS1



teachers that “identify what music shares with other areas of the curriculum.”<sup>21</sup> These techniques explore how music can be used for cross-curricular teaching most effectively, and represent a great planning aid for class teachers, empowering those who have to teach all subjects to consider and plan how the subjects can be linked and taught in one class lesson, and how a musical approach can be used for teaching certain parts of the topic.

In the following section, practical teaching suggestions based on the incorporation of music into the three core subject of KS1 will be discussed.

#### a) English

One of the main aims for English for all KS is to “read easily, fluently and with good understanding.”<sup>22</sup> To read words, English pupils are required to learn phonics. Phonics is the knowledge and skills of segmenting and blending, knowledge of the alphabetic code and an understanding of how the code works in reading and spelling<sup>23</sup>. In Year 1, the National Curriculum states that teachers should bear the following in mind:<sup>24</sup>

Making sure that pupils can sound and blend unfamiliar printed words quickly and accurately using the phonic knowledge and skills that they have already learnt.

In addition to this, during year 2, pupils are encouraged to practise spelling. In spelling, pupils are required to “be able to make phonically plausible attempts to spell words they have not yet learnt.”<sup>25</sup> These points emphasise the extent to which sounds, more specifically music, can play a significant role in the learning of English.

Various publications designed to encourage the use of musical phonics are already in use. For example, in a phonic book designed for KS1 entitled *Singing Phonics* (vols. 1-3), all activities either involve the use of melody or chants. Activities are divided into following categories:

- Songs and chants/Songs for children to sing – for singing and chanting
- Songs for listening – pupils listen to vocal patterns
- Songs for games – teachers change props, words and letters to fit in with the lesson plan
- Child-initiated play – pupils learn letters and words through play
- Extension activities – suggested lesson plans

In an activity called “Pass the Hat”, pupils pass a hat which contains letter cards (e.g. ‘s’, ‘a’, ‘t’) whilst singing a version of the traditional nursery rhyme “Row, Row, Row Your Boat”. When the song stops, the pupil holding the hat picks one card from the hat then pronounces the letter shown. To pronounce one letter is the first phonic step for pupils.

The teacher can of course show the card to pupils and ask them to pronounce it in class beforehand. The authors MacGregor and Birt said of their book of musical phonics:<sup>26</sup>

Children explore a wide range of sounds both aurally and orally and become more confident at using their voices.

This also matches the aims of the National Curriculum with regard to developing pupils not only academically but also socially.

## b) Mathematics

In year 1, pupils practise ‘counting (1,2,3...)’, ‘ordering (e.g., first, second, third)’ ‘quantity (e.g. 3 apples)’, geometry (shapes) and simple formulae. Counting to 20 is mandatory and pupils are encouraged to recognise numbers up to 100. In Year 2, the contents become more complex. Pupils are consequently encouraged to learn through musical songs. The relationship between mathematics and music is described by Pound and Lee as follows:<sup>27</sup>

Number rhymes are used to teach mathematics [...] this reflects an implicit understanding of the role that music plays in supporting memory [...] However, music has much more to offer mathematics than simply a role as a mnemonic.

*Tom Thumb's Musical Maths* was published in 1998, but still this is one of the most popular books in mathematics classes at primary school. MacGregor noticed the important relationship between mathematics and music for younger children nearly twenty years ago and said:<sup>28</sup>

From an early age, children discover maths through music. They memorise number sequences through songs and chants, experience patterns through clapping and playing rhythms, and explore space in finger rhymes and action games.

The contents of the book are all substitute songs based on traditional English nursery rhymes. This means that class teachers who are not proficient at music also can sing and teach the material easily. McGregor notes:<sup>29</sup>

The songs offer imaginative ways to introduce and practice four areas of math; counting, number and algebra, shape, space and measures, mental arithmetic.

The four areas she specifies differ slightly from the definitions in the current National Curriculum, though it is clear that the contents themselves thoroughly cover the Curriculum definitions. Let us take as an example an activity in the book called “Square”(See Ex. 1). In the first verse, pupils use their fingers to indicate the four corners of a square which they then complete at the end of the song. After singing the second verse, pupils find a square object in the classroom.

Ex.1 first verse lyric of “Square”<sup>30</sup> (tune: “Frere Jaques”)



*Find four corners, find four corners,  
Sides the same, sides the same,  
Put them all together; put them all together;  
Square's my name, square's my name*

Moving their fingers whilst helps younger pupils clearly understand the shape of a square, and they will be able to recall this in the future whenever they sing the song to themselves. In the book the song looks at squares but teachers can adapt this song to cover other geometric shapes. The huge potential for using music to teach mathematics is described by Pound and Lee:<sup>31</sup>

Although music has its own intrinsic value and worth and should not be seen as simply a tool for learning and teaching other subjects, it can offer creative, exciting and challenging ways to develop students' mathematical understanding.

This is clearly an area in which further research would be valuable.

#### c) Science

At first glance, science seems not to be directly related to music. However, science is one of most closely related subjects with music in terms of cross-curricular potential. In science, music is not only considered in the form of songs. It is more closely related to areas of music theory such as pitch and tone. Sewell states:<sup>32</sup>

Your (class teacher's) science lessons provide good context for work which is more cross-curricular in nature.

Sewell makes several suggestions regarding science topics, for example how sounds can be changed in musical instruments, which then can be applied to music classes themselves. Also, science classes can explore the pitch and tones of the human voice and other objects which are not real proper musical instruments, for example cooking pans. In practice, class teachers encourage pupils to explore the sounds or pitch of materials mentioned previously in science classes, then pupils use those tone and sounds in their performance in a music lesson.

Also, during year 1, pupils learn about 'plants', 'animals including humans', 'everyday materials (e.g. plastics, glass)' and 'seasonal changes'. In year 2, pupils learn about 'living things and their habitats' as well as more advanced contents of the areas covered in year 1 according to the National Curriculum. There are many songs and traditional nursery rhymes looking at 'plants' 'nature' and 'animals'. Therefore, teachers may not need to change lyrics in science classes. There are also new songs for 'everyday materials (e.g. "School Supplies Song")'. This type of song is used to introduce activities in science lessons. Teachers select songs which match the day's learning topic

in science class at any point of the class, for example a warm-up activity or as the basis for a discussion.

When I visited a primary school in Berkshire a few years ago, a teacher used “Five Little Speckled Frogs” during a Year 2 science class. The topic for the science class of the day on my visit was ‘frogs’ and pupils visibly enjoyed singing whilst hopping like frogs. I was impressed by how effective this was as an opening activity for a class of younger pupils. Also the classroom walls were decorated with frog paintings made by the students themselves in a previous art class. After class I talked with the class teacher. She was both the music teacher and class teacher. She noted:<sup>33</sup>

I like music so I tried to use music for other subjects. Pupils also like it. I tried to keep to the class theme (i.e. ‘frogs’ at that time) for all subjects for at least one week and repeat activities, such as singing in class lessons to link subjects and reinforce the theme.

At that time, it was before the present curriculum, and cross-curricular teaching was not a widespread practice in schools. However, this teacher had already noticed the importance of the role of music in the minds of younger pupils. Young and Glover suggest how music can enhance cross-curricular subject teaching as it encourages repetition and leads to learning:<sup>34</sup>

Music works best when it is a part of daily life in the classroom. For many activities, ‘little and often’ is the key to success. Children’s natural enthusiasm for music makes it invaluable at coming –together times and as a way of helping the class to work as a social group [...] Music in school can contribute to the quality of life just as it does outside it.

It would thus seem clear that careful and regular inclusion of musical activities such as musical phonics or singing songs with substituted lyrics to help teach mathematics could really help motivate students and encourage learning. Using familiar melodies or chants forms an effective bridge between the familiar and the new.

In terms of desired learning outcomes as briefly mentioned above, the National Curriculum encourages pupils to study their local and regional area from various subject-related viewpoints, for example history, geography and literacy as well as music. Daubney and Mackrill make a valid point about the role of music in cross-curricular learning:<sup>35</sup>

It can be the catalyst for cross-curricular work based on an area of local study, for example through developing local social and cultural history, literacy and geography from broadsides, songs and tunes collected by folk collectors across in the UK in the

early twentieth century. Music should commonly be used to support the curriculum in other ways, for example in learning songs about the water cycle or the wives of Henry VIII in order to memorise facts.

This shows the potential of music as a teaching tool that can be applied to other foundation subjects outside the scope of this essay.

### **Conclusion: Interrelationship and Uniqueness of Music**

During my research in the winter of 2016, I observed KS1 pupils' mathematics classes and English classes in two different schools. The pupils interacted with their teachers in much the same ways as kindergarten pupils. During the mathematics classes, the class teacher used musical games and songs with substituted lyrics. The class teacher also used chanting games without music such as "Popcorn" to teach pupils even and odd numbers. During the class, the teacher and pupils spent most of the time away from their desks until the last ten minutes. They were engaged in various activities related to the topic of the day and used the floor mats. The outcome of the class was surprising. At the beginning of the class, more than half of pupils seemed to lack confidence in counting or using numbers higher than 50. However, at the end of the class, most pupils demonstrated greater confidence in understanding the concept of numbers and using higher numbers with confidence. The same phenomenon was noted in English class: by the end of the class pupils could pronounce phonics with ease and confidence, and even made a short word by combining phonics (e.g. "h-a-t... hat"). If the class teacher had tried to teach the contents through the medium of a hand-out and lecture-style instruction, the KS1 pupils would not have made such rapid progress in terms of comprehension and application of new knowledge. These experiences made me reassess my attitude towards learning through music or musical play. Harnett and Waterhouse summarise this succinctly:<sup>36</sup>

Play is an important aspect of early-years education, since it provides opportunities for children to make sense of new information, as they rehearse new ideas and knowledge [...] Play supports both cognitive and social development.

What is the educational benefit for younger pupils in terms of cross-curricular teaching when the class teacher uses musical activities to teach other subjects? Young and Glover summarise the cross-curricular benefit of music for teaching younger children as follows:

(Music is) a very broadly based subject and is best taught in a climate where it is part of a whole learning environment [...] rather than confined to a single lesson slot



once a week.<sup>37</sup>

On another note, Sewell warns that fun and enjoyment are not the only results of teaching in a cross-curricular way: “it is easy to get carried away by the ‘fun’ aspects and forget the key point of the curriculum: learning.”<sup>38</sup>

Despite this, the evidence points to the benefit of music as a cross-curricular medium. With careful planning and a clear idea of the overall teaching objectives, musical activities are clearly beneficial in the education of young children. Sewell explains how:<sup>39</sup>

Make sure you only put subject areas together which fit within the learning aims of the theme.

Daubney and Mackrill make an interesting observation on the importance of distinguishing musical education from music used as an educational tool:<sup>40</sup>

(this) supportive role for music is not, however, a musical education unless there is a developmental *musical* purpose to learning.

Teachers therefore need to bear in mind that they have to include both musical and study goals for the lesson when they use music as a cross-curricular medium. If music is used solely for its fun element or as an easy option, there is the risk of alienating the students and of them being diverted from any educational outcome. It could even result in loss of interest in music itself.

In primary education in Japan, there is already widespread, effective use of IT and digital textbooks in classrooms which is of clear benefit to students. However, for younger pupils such as Year 1 in Japan, teachers should be encouraged to incorporate musical games into cross-curricular learning as in England. Singing lyrics aids students to memorise material and use of music at the beginning of a class motivates students to approach a new subject. The importance of when and how to use cross-curricular material is underlined by Sewell:<sup>41</sup>

Ensure you can justify how the learning from one subject area supports or enhances learning in another and be explicit about the links between the skills, knowledge and understanding drawn from each subject.

Also, Minto describes the relationship of music with other subjects:<sup>42</sup>

Any subject that combines science, discipline, language, maths, physical activity and art must not only be worthwhile but absolutely essential to the education of our children. Music incorporates every other area of study in some way.

Mills also reassures music teachers that “cross-curriculum work is about enrichment, not compromise.”<sup>43</sup> Pound and Lee note that other scholars have also documented “the

role of music in promoting playfulness associated with creative thinking and learning” by scholars.<sup>44</sup>

If class teachers of younger pupils in both Japan and England wish to create a better learning environment for their students, they could plan more attractive class lessons for pupils by using music more in their teaching because music has limitless potential as a medium for the education of younger pupils.

## Notes

<sup>1</sup> In Wales, Scotland and Northern Ireland, primary education uses different terminology, and their contents also differ slightly from each other. For example, in Scotland, primary education is called “the curriculum” and “Scots language” is included in their language study.

<sup>2</sup> Department for Education, ‘Collection’ in *National curriculum*  
<<https://www.gov.uk/government/publications/national-curriculum-in-england-framework-for-key-stages-1-to-4>> [accessed 25 November 2016]

<sup>3</sup> Foundation Years, ‘Learning and development progress’ in *Foundation Years*  
<<http://www.foundationyears.org.uk/school-reception-class/learning-and-development-progress/>> [accessed 28 November 2016]

<sup>4</sup> Pupils of Key stage 1 and Key Stage 2 (7-11 years old: Yr. 3-6) go to primary school/first school.

<sup>5</sup> Department for education, ‘Structure 3.4’ in 3 *The national Curriculum in England*  
<<https://www.gov.uk/government/publications/national-curriculum-in-england-framework-for-key-stages-1-to-4/the-national-curriculum-in-england-framework-for-key-stages-1-to-4>> [accessed 28 November 2016]

<sup>6</sup> This was not a recorded conversation.

<sup>7</sup> Cited by Keira Sewell, ‘The Planning Context’ in *Planning the Primary National Curriculum*, ed. by Keira Sewell, (London: SAGE, 2015), p. 3.

<sup>8</sup> Op. cit., p.3

<sup>9</sup> Department for education, ‘Aims 3.2’ in 3 *The national Curriculum in England*  
<<https://www.gov.uk/government/publications/national-curriculum-in-england-framework-for-key-stages-1-to-4/the-national-curriculum-in-england-framework-for-key-stages-1-to-4>> [accessed 28 November 2016]

<sup>10</sup> Sewell, ‘The Planning Context’, p. 4.

<sup>11</sup> Department for education, ‘Setting suitable challenges 4.1’ in 4 *Inclusion*  
<<https://www.gov.uk/government/publications/national-curriculum-in-england-framework-for-key-stages-1-to-4/the-national-curriculum-in-england-framework-for-key-stages-1-to-4>> [accessed 28 November 2016]

<sup>12</sup> Global Note, ‘イギリスの移民データ’ in *Global Note*  
<[http://www.globalnote.jp/post-2847.html?cat\\_no=133](http://www.globalnote.jp/post-2847.html?cat_no=133)> [accessed on 26<sup>th</sup> November 2016]

<sup>13</sup> Cited by Keira Sewell, ‘The Planning Context’, p. 3.

<sup>14</sup> Department for Education, ‘Program of Study’ in *National curriculum in England: music programmes of study*  
<https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study> [accessed 28 November 2016]

<sup>15</sup> Department for Education, ‘Aims’ in *National curriculum in England: music programmes of study*  
<https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study> [accessed 28 November 2016]

- <sup>16</sup> Department for Education, 'Subject content Key stage 1' in *National Curriculum in England: music programmes of study* <https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study> [accessed 28 November 2016]
- <sup>17</sup> Cited by Keira Sewell, 'The Planning Context', p. 4.
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